

# **Direct Radical intuition:**

DE-centering the black box within *MA* 'space-time interval'

**Charles Stephen Ellis**

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## Direct Radical intuition:

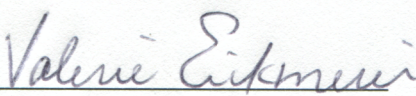
DE-centering the black box within MA 'space-time interval'

By  
Charles Stephen Ellis  
Master of Fine Arts

Herron School of Art and Design  
IUPUI  
Indiana University

  
Associate Professor Cory Robinson  
Advisor  
Lecturer Corey Jefferson  
Committee Member  
Lecturer R. Patrick Kinsman PhD.  
Committee Member

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Professor Valerie Eickmeier  
Dean of Herron School of Art and Design

5-22-13

Date



# 01 intentions

one breath...

*ichi*; one      *kokyu*; breath

*Ichi* means 'one' in Japanese. *Ichi* in *sumi-e* is a Japanese calligraphic representation made up of one horizontal stroke of a brush on paper. *Sumi-e* is associated with Zen aesthetics embodying

simplicity and the oneness of being in the moment.

The symbol of *ichi* in *sumi-e* has a particular significance in Zen



Buddhism as *ichi-go ichi-e* meaning 'one time, one meeting.' This concept is primarily linked to tea master *Sen no Rikyu*. It is also linked to many Japanese martial arts, the *noh* theatre as well as haiku. This idea of *ichi* in *sumi-e* is practiced in 'one breath' embodying the space that this stroke constitutes.

An idea central to all of these arts is the Japanese concept of *MA*. The word *MA* means ‘an interval’, between space and time. It means ‘among’ as well taking on ‘a relational meaning of standing in, with, among or between.’<sup>1</sup> According to Richard Pilgrim,

*MA* resides in that between-ness which is continually breaking open the literal, descriptive world and inviting direct experience of the inarticulate, deconstructed, ‘empty’ reality of immediate experience. The characteristic voids of the *MA* aesthetic thereby function to dislocate that world of meaning and action, emptying yet opening it to another level of experience and reality.<sup>2</sup>

Steve Odin says, *MA* “bears a deep structural proximity to Jacques Derrida’s notion of *différance*... is the systematic play of differences of the spacing by means of which elements are related to each other.”<sup>3</sup> He goes on to explain,

The idea of *différance* as ‘difference/ deferral’ thus functions to prevent conceptual closure or reduction to an ultimate meaning... The project of critical deconstruction is itself expressed in terms of what Derrida calls the language of ‘decentering.’ In this context a ‘center’ is any sign which has been absolutized as having self identity.<sup>4</sup>

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<sup>1</sup> Pilgrim, ‘Intervals in Space and Time’ in ‘Japan in Traditional and Postmodern Perspectives’, ed. Wei-Hsun Fu and Heine. 57.

<sup>2</sup> Odin, ‘Derrida and the Decentered Universe’ in ‘Japan in Traditional and Postmodern Perspectives’, ed. Wei-Hsun Fu and Heine. 12.

<sup>3</sup> Ibid, 13.

<sup>4</sup> Ibid, 2.



‘My desire’... is to have my work appear as if it is of one breath... effortless... of one mind, one heart of diversity and not homogeny. This exercise in the ‘act of making’ is to inform ‘a way of seeing’ into the creative human potentials.

## **01.1 scope- methods- limitations**

The **INTENTIONS** of this study is to continue research that was accomplished just prior to the writing of this thesis. ‘Direct Radical intuition: toward an ‘Architecture of Presence’ through Japanese ZEN Aesthetics’ (ref: DRI) was written at the University of Cincinnati for the completion of a Master of Science in Architecture degree, a post professional degree in architectural theory. That theoretical pursuit was hinged upon a prior thesis in a professional Architectural program at Ball State University; ‘Mushin; ‘no mind’ in the Design Process: The Indianapolis Art League; a RE-addition’ (ref: MUSHIN in DP). Between the two thesis journeys, a career as a licensed architect was pursued putting into practice theories of creating objects in space that works on pragmatic and ontological levels of human existence.

Pursuant to the Master of Arts degree at Herron School of Art & Design, my goal is to take the embodiment of my past studies, history and experiences into the realm of the ‘making of art’. In the DRI thesis, I stated:

What is the essence of human necessity? The complications arise with the layers of perceived needs, meanings and expectations that we place upon this question. How do we distill to the fundamental nature and understand the parameters for priorities that will evolve and act as a verb for

the unfolding of our base needs for shelter? How do we as architects and designers see beyond our ego and sentimentality of representative symbols steeped within historical styles and cultural contraptions to find the appropriateness of this moment? This is the moment for the 'making of architecture' that integrates our life. <sup>5</sup>

The ideas in DRI have an Eastern perspective that is infused with Western thinking generally bracketed in Post Modernism. The primary focus was the incorporation of the aesthetic; *wabi*, 'beautiful poverty' by Zen Buddhists investigated through the Japanese Tea Ceremony, *chanoyu* and *ki*, 'life force' with the study of *aikido*, the 'Way of Harmony with Life Force'. The scope of this writing is to use principles distilled through the DRI research and summarize them to act as a springboard for the **EXPLORATIONS** of my current 'works of art' to unfold the process for the 'presence of making'.

Personal narratives along with selected theoretical underpinnings will be highlighted as a methodology to unpack **ASSOCIATIONS** to my current work. This will lead to further discourse that will be used to amplify and make **CONNECTIONS** to the idea of DRI as a means to link us to ourselves, nature, cultural constructs and to facilitate a development of an imbued wisdom to open up potentialities. This evolution, thus revolution manifests **IMPLICATIONS** for a journey from within our inner base humanness rather than the imposition of an external facade placed upon us as a convention of novelty or by an ideology 'du jour.'

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<sup>5</sup> Ellis. 'Direct Radical Intuition: toward an 'Architecture of Presence' through Japanese ZEN Aesthetics', 2.

A brief discussion of DRI will be elaborated upon to initiate this thesis. I will limit the range to an introduction of the principles and the findings of two characteristics for the ‘presence of making’ which will be woven into this dialogue to connect and further imply how the infiltration of DRI into educators, artists and designers can enrich the fabric of our daily existence.

## 01.2 DIRECT RADICAL INTUITION

The idea of ‘Direct Radical Intuition’ is derived from a Japanese Zen perspective and the following is an initial sketch from my ‘DRI’ thesis- <sup>6</sup>

**DIRECT:** it is a ‘direct pointing’ as in the Zen emphasis beyond intellectualization termed *mushin*; ‘no mind’ that pierces through the definition of truth laced with doctrines toward an affirmation, rather than a rejection or negation of chaos. It is not an act of overcoming ‘emptiness, separation or confusion.’ Thus, emptiness is an abandonment of the spaces that ‘thinking fills with itself.’ <sup>7</sup> **RADICAL:** in the form of returning to the roots or origin and its essence as an understanding the certainty of ‘not knowing’ as a paradox. This “paradox generates an inner tension that engenders moment-by-moment awareness without leaving any trail of connective explanation.” <sup>8</sup> Zen is seen as “the art of seeing into the nature of one’s own being.” <sup>9</sup> **INTUITION:** is emphasized in Zen as the act or faculty of knowing or sensing without the use of rational processes leading to clarity of

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<sup>6</sup> Ibid., 24-25.

<sup>7</sup> Griggs, *The Tao of Zen*, 233.

<sup>8</sup> Ibid., 267.

<sup>9</sup> D. T. Suzuki, “Zen Buddhism” in *Masterpieces of World Philosophy*, ed. Frank Magill, 630.

<sup>9</sup> Ibid., 629.



awareness and spontaneity without conventions toward a power of creativity. This spontaneity materializes with the nondualism of mind-body emergence. The impermanence of self and rescinding of ownership and deliberation reveals an “inner center or balanced emptiness that is full yet devoid of explanation, always ready because it is always receptive. This empty center is formless wisdom that is entered by gently opening to its emptiness. The distancing, the separation, the detachment creates an opening that fills with spontaneity.”<sup>10</sup>

## 02 explorations

### 02.1 2 door; description

Dimensions: 7' tall x 5' wide approximately

Materials: cherry and painted poplar wood, glass, mirror.

Timeline: Conceptualized in September 2011/ began construction in January 2012 and currently in progress.

Not displayed in MFA show.

This piece has augmented forms of two doors upon initial confrontation. Both doors are of a blunted wedge form that is counter posed to one another. The larger door stands in the foreground with a stout built up black frame and is somewhat unstable in form due to a smaller footprint versus the larger shoulder. Inserted within the frame are two black shelves that function as display of



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<sup>10</sup> Griggs, *The Tao of Zen*, 296.

personal belongings. The background material is a translucent sandblasted glass that partially reveals the second door beyond. The door to the background is smaller in proportion and has a more stable form yet is somewhat disproportioned and is angled out in relation to the former door. The infill material is glass with an abstract pattern of traditional stained glass methodology. This panel has a capability of sliding that reveals mirror material that can function as a full length viewing for personal reflection.

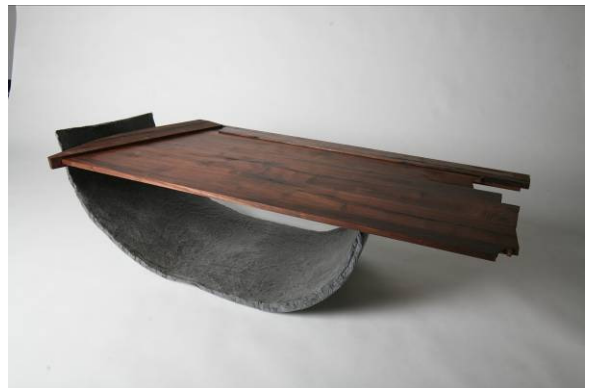
## 02.2 wedge table; description

Dimensions: 20' tall x 5' in length x 30" wide approximately

Materials: Arkansas air dried walnut, Xtreme concrete.

Timeline: Conceptualized in April 2012/ completed in October 2012

Displayed in MFA show.



The wedge table is a bent charcoal colored concrete of irregular augment 'U' form.

Arkansas air dried walnut with a natural Danish Oil finish that is placed as a horizontal plane to function as a table. Due to its size and scale, it could be used and function as a coffee table. The concrete form functions as the legs of the table and with the 'U' form's natural unstable shape, wooden wedges are placed on either end to stabilize the table. The walnut planks are random in width and length. They are mulled together in width with mechanical mortis/ tenon devices and glued while allowing the length to remain random. One edge of the width is thicker by gluing together two planks and it is joined on one end to a angled double width plank with a rough finish that is friction and gravity joined as a 'dry fit' to the

upward thrusting concrete form on the inside of the 'U' form. The walnut plane rests on the other leg of the concrete 'U' form and is stabilized in place by use of wedge forms below the surface.

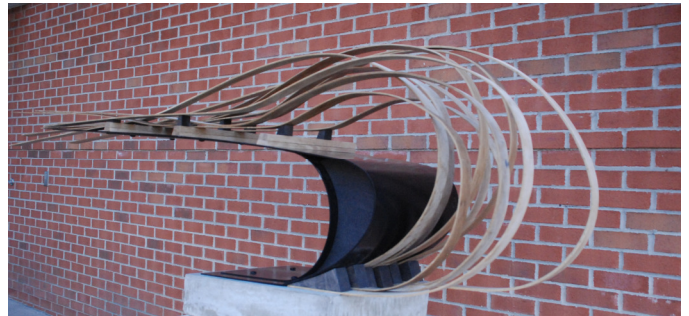
## 02.3 counter rhythm; description

Dimensions: 20" tall x 9' in length x 20" wide approximately

Materials: white oak, steel and concrete.

Timeline: Conceptualized in August 2011/  
completed in March 2013

Displayed in MFA show.



This piece began as a bench form and resolved itself as a sculpture. A wedged shaped concrete base is used for an actual and visual counter-weight. Anchored to this base are two black steel springboard type forms that conform to the wedge base and curves and extends to find a horizontal resolve. A white oak wedge structures a double-wedge that is a transition piece and source of origination to anchor white oak strips that springs out to replicate and reply to the base steel forms. These strips link with the horizontal portion of the steel and are attached with spacers to and extend beyond the steel base.



## 02.4 wedged surfaces; description

Dimensions: 20" tall x 10' in length x 20" wide approximately

Materials: white oak, burned white oak, walnut, steel.

Timeline: initially conceptualized in August 2011/ re-conceptualized in September 2012/ completed in May 2013

Displayed in MFA show.



This bench form has horizontally placed white oak strips approximately 3-5" in width X  $\frac{1}{4}$ " -  $\frac{1}{2}$ " thick that are stacked together and bunched near the center with steel bands. Random wedges confront the bundle from both ends to interact and split the planks creating a casual relationship. Four wedges are burned according to a Japanese tradition called *Shou-sugi-ban* with a Danish Oil finish form the legs for the piece. Walnut wedges counter play with the legs and the horizontal oak strips.

## 02.5 MA column; description

Dimensions: 14' tall x 5' x 5" wide approximately

Materials: steel pipes, cable, burned cedar.

Timeline: initially conceptualized in September 2012/ completed in February 2013

Displayed in MFA show.



This column is built in three segments. The structure is made out of steel plumbing pipes with two surfaces are flanked with burned cedar planks; *Shou-sugi-ban* and finished with Danish Oil. Wedges and are used as connectors to the structure. The other two surfaces are

open to reveal the steel pipe structure. The column is hung from the ceiling and hovers a few inches from the floor.

## 02.6 *WABI* tree; description

Dimensions: 8' tall x 2' x 4' wide approximately

Materials: concrete, steel pipes, wood, raku ceramic.

Timeline: initially conceptualized in April 2012/ completed in May 2013

Displayed in MFA show.

A six foot high concrete wall in three 2'x 2' segments anchors the background with steel pipes to a 8' vertical wooden structure which locates seven tree bark embossed *raku* ceramic pieces.



## 03 associations

### 03.1 2 door; process and sources

This is a conceptual piece that sets up the thesis dialogue and speaks from several personal narratives along with theoretical vantage points. The black door in the foreground acts as a door that depicts a more rationally oriented framework of the world loosely



associated with transcendental Western paradigm. The function of a niche shelf unit is a metaphor for a platform to place aspects of a person's life that describe who they are. The receding cherry framed door is crafted with mortise and tenon and carved sumptuously with a natural finish for the intuitive touch of human hands that is generally associated with an immanent understanding from an Eastern perspective. This door functions as a full length mirror with a vertically oriented fractured set of mirror squares in the foreground of a stained glass composition inset. This glass was composed with a poem that I had written as an intuitive guide throughout the making of the piece.

rain falling  
up to the sky  
casting shadows  
of itself...  
in the Night's thin air.



A series of oil pastel crayon drawings were executed and a sketch to get a flow, rhythm and scale of the piece was drawn on brown butcher block paper and then I proceeded to cut glass intuitively listening to the poem in my mind's eye.



I have used poetry to unlock the potentialities of architectural and art projects since my early college days at Ball State University. I was introduced to phenomenology as a branch of philosophy recently at the University of Cincinnati. It was jokingly stated that we would have our 'official phenomenology card' after we completed this course since the thoughts in this genre of philosophy were liberally tossed about in the professional architectural program without any real academic knowledge about the ideas. Martin Heidegger in *'Poetry, Language, Thought'* described art as the 'act of truth-ing'. He is quoted,

Art then is the becoming and happening of truth... Truth, as the clearing and concealing of what is, happens in being composed, as a poet composes a poem. All art, as the letting happen of the advent of the truth of what is, is, as such essentially poetry... Poetry, however, is not aimless imagining of whimsicalities and not a flight of mere notions and fancies into the realm of the unreal. What poetry, as illuminating projection, unfolds of unconcealedness and projects ahead into the design of the figure, is the Open which poetry lets happen, and indeed in such a way that only now, in the midst of beings, the Open brings beings to shine and ring out.<sup>11</sup>

The dualistic conception postulated earlier began to divulge itself in my childhood.

**'remaining child' in Japan:** I will revert to my cultural and social background to reveal underpinnings for my understanding of the world. I was born and raised in Tokyo, Japan. My mother is Japanese and my father is American and they worked as civilians with the United States government. I was immersed with the Japanese culture due to family on my

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<sup>11</sup> Heidegger. *'Poetry, Language, Thought'*, 69-70.

mother's side and I spoke Japanese natively and learned to speak English later. My inner consciousness was etched with the sights, tastes, rhythm and sounds of the Japanese landscape and urban fabric. We usually lived in traditionally designed Japanese styled houses near the U.S. Army bases for convenience of access to amenities.

As a child, I did not understand the duality and contrast of my cultures. I just enjoyed being a child in all of its wonderment. It was only later in life, as others pointed out the 'differences' in lieu of what we all have in common did I become cognizant of the Eastern and Western hemispherical split of on so many levels. This crevice was further enlarged when I moved to the United States at the age of twelve. It seemed as if all the instincts that I embraced were being challenged. This was further amplified when I was accepted to Architecture school a couple of years after graduating high school.

Another childhood event possibly explains the use of a door as a metaphor. **I saw the door:** What is beyond the door? Why was it closed? Is it important to open the door to expose the unknown beyond? I was ten years old. I was an active young boy with many friends and was very curious. I played many sports and engaged in the physical and mental strategies involved. I explored my surroundings with a probing eye and wonder. That particular day was filled with unencumbered sights and sounds of childhood. After a long day of unbridled play, I laid my head on my pillow in the security of home with my loving parents and a sister. I replayed in my mind the particulars of the day, playing with Dave and his dog; discovering that Judy was 'kind of' pretty; the persimmon tree was hard to climb but I got to the top anyway. I felt a wave of happiness that was unexplainable. Yet, I began to wonder

what it meant to be happy. What if I only made it half way up the persimmon tree? Would I still be happy? Is being happy important? How would I feel if I wasn't happy? Would I be sad? There are other emotions. Why am I thinking about these things? What is thinking? Is happiness, sadness and other feelings connected to thinking? If I weren't thinking would I still be here? Would that be death? I closed my eyes tighter, turned around and quickly came back to my warm and safe home.

Another metaphor for a door appears. I was in my early college days when I stumbled upon a book written by Aldous Huxley, *'Doors of Perception.'* He quotes the poet William Blake, "If the doors of perception were cleansed everything would appear to man as it is, infinite,"

<sup>12</sup> Aldous Huxley embarks upon a hallucinogenic journey via the use of mescaline, an active drug in peyote in search of the 'Is-ness' beyond the boundaries of empirical science and systematic reasoning.

This dualism of empirical science and the 'Is-ness' that was described by Aldous Huxley came to be the crevice or the divide for my early explorations. How do I create a bridge so that I can be connected with and be nondualistic in my approach to life as well as my work?

**I decided to clean the slate of my understanding:** Due to my father's occupation, we moved around quite often after coming to the United States at the age of twelve. I went to three high schools in three states; Indianapolis, Indiana; St. Louis, Missouri; near Louisville, Kentucky. We moved back to Indianapolis after my high school graduation. I initially

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<sup>12</sup>Huxley. *'The Doors of Perception'*, 6.



enrolled at a local college; Indiana and Purdue University in Indianapolis, Indiana and started to study what was called Architectural Technology. I remember my first teacher, who was an architect in a drafting class telling me “It is hard to make a living in architecture, you should do something else”. I was discouraged and told my father. He told me that I should become a banker and study business. So, I took an accounting class but spent most of my time at the philosophy stack of books in the library.

During this period, I made friends with Bill, Jeff and Greg. I met Greg while working at a T-shirt shop. Greg and his brother Jeff were musicians and played locally. Greg was a natural. He just felt the music and was a bit quirky and unpredictable in a friendly way. He played the guitar, harmonica and sang. Jeff was very calculated, with an odd sense of humor and was very friendly like his brother. Jeff played the drums and sang. I met Bill a friend of Greg and Jeff, later and he was learning to play the guitar. Bill was a unique character. He was very intelligent and seemed to have a hard time connecting to his emotions. His play on the guitar reflected his character, much like Greg and Jeff with their instruments. I was the odd one out since I didn’t play a musical instrument though I began to write poetry as a creative outlet. Bill and I talked about many things including the ‘essence of our being’. ‘The door’ made its reappearance.

He introduced me to books by Carlos Castaneda, ‘The Teachings of Don Juan’ and other books of the series. As I immersed myself with these books and partook in ‘a way of life’ with my musician friends as I began to shake loose my accumulated conceptions to date and began to pull my thinking apart. I decided to clean the slate of my formulated

knowledge by questioning all that I understood and to rebuild 'this world' by concentrating on keeping the windows of my perception clean and experimenting with meditative techniques 'du jour.' I began to investigate through reading many western philosophers such as Immanuel Kant, Rene Descartes, and others along with eastern philosophers such as Alan Watts, Lao Tsu and J. Krishnamurti.

My first thesis 'MUSHIN in DP', I referenced a book by Carlos Castaneda titled, '*The Second Ring of Power*' for my last chapter named 'Reflections'. Don Juan is Carlos's spiritual teacher or sorcerer. Don Juan speaks of the tonal-nagual dichotomy. He says,

...the tonal was the order that we are aware of in our daily world and also the personal order that we carry through life on our shoulders... a tiny island filled with the things we are familiar with. The Nagual on the other hand was an inexplicable source... and was like the vastness of a deserted valley.<sup>13</sup>

In the '2 door' piece, the black door functioning as the shelf niche represents the tonal as described by don Juan. And the cherry framed door functioning as the full length mirror is the Nagual as we begin to deconstruct our ego.

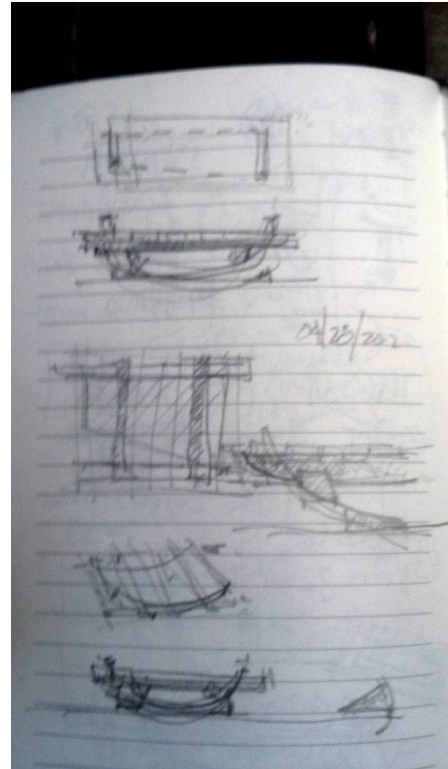
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<sup>13</sup> Castaneda. '*The Second Ring of Power*', 282.

## 03.2 wedge table; process and sources

I will revert to my writings and research in the DRI thesis about *wabi*; 'beautiful poverty' to lay the groundwork for this piece. The intention of the wedge table piece was not *wabi*, yet it was trying to find a fluid 'sweet spot' in the conceptualizing, ideation, sketching, and working of the actual piece along with interaction of a full mind and body relationship.

Anytime my shoulders tightened up... literally or figuratively, I would relax and bring my attention to my *danten* (2" below the navel). I am reverting to my



aikido and zen training when I say this and I think it is totally applicable though many people may find it to be esoteric. This relationship from the *danten* opens up a dialogue with the piece that I was working on. My mind is engaged and ideas are there but do not dictate the piece. It is a framework of reference that does not control but is a datum from where I can mount my attack. I find that there is a dialogue that is mindful yet is free to interact with the materials of choice and open to the choices of the actual material.

The concrete that I used for the piece was found while searching for concrete to be used for another piece. I was trying to find concrete for a project for a slip casting piece that was lightweight. Since the steel reinforcement creates a lot of the weight, I went in search of

countertop type of concrete that may have a fiber mesh component and that I could possibly cast thinner. While in search of this material, a salesman showed a Youtube video to me about a particular type of concrete. In the video, the concrete was cast in a rubber type of form. After the pour and some time to set up, the four corners were propped up with 5 gallon buckets and left to cure for awhile. After the concrete set up then the piece was turned upside down to form a tabletop and the four corners that were propped up functioned as legs. The form of the table was a bit lame and hideous in my eyes, but the material and the possibility that manifested from the encounter with the video is what inspired me. There is inspiration all around us yet we can not see most of them since we are preoccupied with our goals and ideologies for most of our waking moments.

I started sketching a form and stayed with a table 'function.' I decided to use the concrete as the 'legs' in lieu of conventionally minded four columns near the edges of the tabletop. A horizontal plane was conceptualized to rest on atop or be penetrated through the plane and be wedged to the curved concrete piece. In order for the half ellipse or 'U' concrete form not rock and be unstable, I used wedges on either side. The idea was simple which fit my criteria for the journey.

As a continuation of events that fit into the making of this piece, Arron Miley who was a second year graduate was moving out of the studio he asked if I wanted to buy a stack of walnut boards from him. He did not have enough room to move and this stack of walnut which was leftover from his home in Arkansas. Apparently it was from his grandfather and

was air dried over many years. I bought the stack for \$50 which was a bargain and I shelved it for the wedge table project.

With my loose sketches and ideas in mind along with a tone of *wabi* as a premise, I set out for the creation of this piece. I must now encounter the material aspects of the work. The physical potentials and limitations of the concrete were met with a rational mindset yet left to open to embrace with an intuitive integration of all my senses and emotional capacities.

My first question was how to form the 'plastic' material to a organic curved form? I can use a pliable material for the bend and chose to use a thin sheet of masonite cut to size. I can bend the masonite and create a dam on either end with a 2"x 2" wood stock yet could not use this for the length of the bend on either side. I knew it had to be pliable yet could not find an appropriate material for the issues. I brainstormed with a first year graduate student, Freeland and he was concerned with the moisture penetration into the masonite sheet from the concrete while it was in a liquid form. I began thinking of using plastic to protect the masonite and an idea came to mind of cutting the 2"x 2" stock in blocks to act as an anchor for the plastic and organized in a linear fashion on both edges to allow space for the bending. The act of bending the concrete is an active process. Water is added to the concrete material, stirred vigorously and poured into the form. This needs to set for an appropriate amount of time then bent to the form required. I need to think through the process and set up the appropriate system. The act is spontaneous, yet needs to have a format that has a rational framework.



The first question is, “what is the proportion needed for the coffee table?” I set the width according to conventional measurements along with my personal preferences at 30”. The next consideration is the height of the table top from the ground plane. I sat in my Marcel Bruer ‘Wassily’ chair with an imaginary cup of coffee and lifted my feet up as if to reside on this phantom table top. Now, I have the height of 19-20”. I wanted the length to be approximately 5’ so I created the form for the concrete to be 30” wide by 8’ long. The additional 3’ was an intuitive judgment needed for the vertical lift needed for the prescribed height. I imagined the forming process and wanted to use ‘low tech’ methods. I decided to create a jig to set the height of the table and caress the initial curve. This device was fastened to a wall so the arm of the form could push against it, rest on it to set the height and create stability. The 2”x 2” on either end was left long on both ends so one end could rest on the jig and I could tie the other end after the bending process to itself and form the other curve.

This process of finding the proportions of the piece and setting up the method of working with the concrete which transforms from a liquid to solid state has its beginnings in my thesis on MUSHIN in DP and later in DRI. There needs to be a rational systematic approach yet accompanied by a trained intuitive field that is integrated with our body of emotions and senses.

I will revert back to a book written by Aldous Huxley, *‘Doors of Perception.’* To look at the world more directly’ is a crucible of Huxley’s mantra. This directness of perception must be done unconditionally beyond to encompass the ‘Mind at Large’. Mescaline was a vehicle

that is used to shake out of the ruts of ordinary perception and that of animal obsession for survival and human obsession with words of symbolic conceptions. To embrace the silent realization of Nature in all of its wonder he challenges us to use the man made systems of words more effectively. He promotes a human experience that is more open to Spirit and less so on the adherence to systematic reasoning thus the more unsystematic the better to gain access into the inner and outer worlds into which we were born. To be enlightened is to be aware of the total reality of the vast 'Otherness' yet be grounded in our necessity of survival and use systematic reasoning as a tool as events unfold.

I wanted the concrete slab to be about an inch thick which after some calculations which maximized the two sacks of concrete. After mixing the concrete with some colleagues, we poured the concrete liquid mix into the form. I did not have an exact curing time before the bending process. I conversed with the manufacturer's representative and I was given a 20-40 minute timeframe. I tried gently moving the form during that timeframe and it seemed to be too much in a liquid form so I waited. During this forming time, I brushed my fingers lightly across the surface for human interaction marks and lifted one end of the form so it



would be thinner on one edge. I wanted to have a bit of an irregular thickness. After lifting the form a few times, I judged the form ready for the bending process.

A group of people assisted in the bending procedure and we tied off the form so the concrete will retain an arch form for the remainder of the curing time. As an



intuitive gesture, I let one of the string tie off slack so the end that penetrated the table top will have a slight torque.

The concrete now has its own 'presence' born out of the material's nature and embedded potentials, a gesture through a realization of sketches of intent, a set rationalized methodology of process and an intuitive dialogue with the immanence of timeless beats within moments. Now it is a question of how the walnut plane that functions as a table top interacts with its own 'presence' with the concrete form. My desire was for this relationship to be a conversation between the two forms and materials that has a respect for their own identity that manifests a cohesive 'presence' steeped in character of *wabi*. This cannot be achieved with a goal in mind; it has its own rhythm and interaction.



I wanted no mechanical attachment devices.

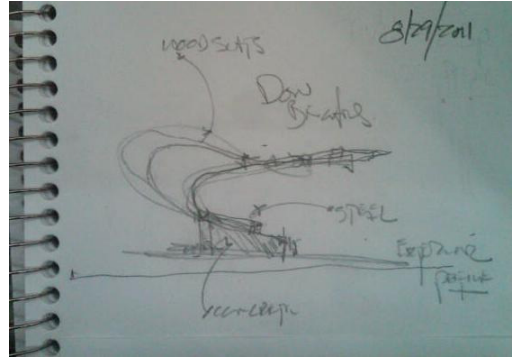
I visualized the table top to rest on one end of the concrete form and penetrate through the other end. As per the process of creating the concrete form the bottom side was smooth with texture of the plastic which was in

contrast to the inner texture that was rough. With this revelation, I wanted to allow this portion of the form to express its own natural evolution. I formed a thickened walnut piece and set it at an angle as an intersection of joinery for the table top form. This angle also reveals and frames the inside-curve of the concrete. A wedged form is fit as a transition between this piece and the concrete form to create a friction fit. To hold this position level, wedges were inserted below the table top on the other end of the curved form to counteract the force and exert pressure for gravity to practice its laws of physics. The final piece of joinery occurs at the intersection of the thickened edge of the table top and the angled walnut wedge. A floating tenon was devised to join and act as a visual transition for two individual and dispirit pieces of walnut which conjoins and retains their inherent character.

Finally, two wedges are inserted on either end of the concrete base to act as a stabilizing force and poise the 'presence' of the wedge table as a whole.

### 03.3 counter rhythm; process and sources

This piece was the second of two concepts that I derived for a Dow Chemical Bench competition upon arrival to the Herron MFA program. As I was driving to Cincinnati, OH; I was asking myself a question, what constitutes a bench form? I need a



flat plane for sitting at the appropriate height and it needs to have a structure to maintain this position. The breaking down of the issues to its essential forces for an interplay that constitutes an intertwine of diverse manifestations is an aspect of the DRI research and my workings as an architect and artist. I wanted this piece to spring forth and have a counter (contradict/ oppose)\_rhythm (cadence/ measure) expressing potentialities.



A former professor of mine from University of Cincinnati Adrian Parr Ph.D., elaborates on the Deleuzian concept of 'repetition'. " ...repetition is connected to the power of difference in terms of productive process that produces variation in and through every repetition... repetition is best understood in terms of discovery and experimentation; it allows new experiences, affects of the new and the unforeseeable." <sup>14</sup>

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<sup>14</sup> Parr. 'Repetition'. In 'The Deleuze Dictionary.', .223.

The base concrete wedge sets up a counter-plane from the ground surface that sets new parameters for growth by varying the degrees from the ground plane commencing the spring forth of steel plane. Another wedge made of white oak counter-wedges acting as a source that germinates the white oak planks that takes its own course as it resides into a common anchor point/ line. The oak planks are in repetition yet create a rhythm within their innate nature.



This piece began as a bench but ended up as a sculpture. I submitted the images of the model to a Public Art competition in Champagne- Urbana, IL and it was chosen. So, as I embarked on the build of this piece, I was not concerned with the function of having someone sit on the horizontal plane. There is an ongoing debate about what constitutes a design and what is art? The aspect of function seems to be a cornerstone of the debate. I will not go into this debate for now. However, I am going to touch upon the insertion of a supposed functionality as a primary premise for the conception of the piece in the genre of ‘studio furniture’, architecture/ interior design, etc. As I in the DRI thesis I asked, “What is the essence of human necessity? The complications arise with the layers of perceived needs, meanings and expectations that we place on this question.”<sup>15</sup> Many times when we

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<sup>15</sup> Ellis. *‘Direct Radical Intuition: toward an ‘Architecture of Presence’ through Japanese ZEN Aesthetics’*, 2.



assign a function, the given definition is not the essence of that function. Friedrich Nietzsche states,

There are only facts. I would say: no, facts is precisely what there is not, only interpretations... In so far as the word 'knowledge' has any meaning, the world is knowable, but it is interpretable otherwise, it has no meaning behind it, but countless meanings.<sup>16</sup>

The stated function, I assert is laced with interpretations. Thus, this function has been polluted with value judgments and ideologies at the very least. I try to distill the needs of a project down to its essence and build anew, de-centering the structure of what we think we know.

I decided to create a double hull for the steel base, designed and created a working set of drawings for the manufacturer. I had the steel powder coated and set it on floor after delivery. I began to notice that the steel was not shaped according to my design. The plane stood parallel to the floor, yet was supposed to be parallel after it stood on the canted concrete base. It was interesting. My conjecture was that the craftsman used his own sensibilities that it needed to be parallel to the floor and disregarded the drawing. After contemplation, I decided to adjust the cant of the concrete base and go forth with the steel as manufactured.

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<sup>16</sup> Odin, 'Derrida and the Decentered Universe' in 'Japan in Traditional and Postmodern Perspectives', ed. Wei-Hsun Fu and Heine. 15

The most prominent aspect of the piece was the curved wood that emerged from the crevice between the concrete and the steel. I used a wedge form to nestle the gap to act as a source or an interval for the curved white oak planks as they emerged.

Several forms were used to coax the steam planks to the perceived forms.

They were fetched one at a time and slowly bent over the form and clamped overnight. Transition bars were placed on the steel to act much like frets on a



guitar neck. The curved planks found its connection to the frets and reached its determined termination points beyond the steel springboard. This act was strategized and planned yet informed by the process of attachment and the intuitively driven rhythmic arrangement of the white oak planks.

A problem began to divulge itself as the additional weight of the connectors and planks made the springboard sag. I had previously conceived that the space between the steel

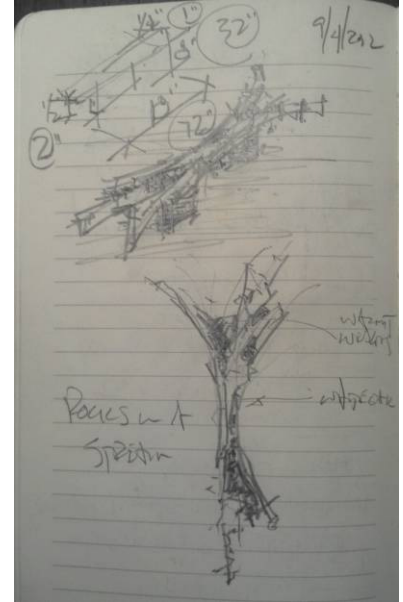


hulls needed a solid web for additional strength.

So this problem created an opportunity to infill space using rigid foam and white oak veneer which made the overall form visually solid to add contrast to the lace of the flowing planks.

### 03.4 wedged surfaces; process and sources

This piece was the first of two concepts that I derived for a Dow Chemical Bench competition upon arrival to the Herron MFA program. As with the previous piece, I was asking myself a question about what constitutes a bench form. I visualized a solid plank or plane that is usually used for a bench surface. I asked, what constitutes this form? I distilled this down to a series of beams that are mulled together. I conceptually drove wedges between the beams to diversify the relationships altering the degrees of sitting positions of people so potentials for interaction could be heightened.



I am using strips of white oak and bundling and bunching them or constraining the various strands. The simple concept is the tensioning of the dynamics and the release through our 'will' that is personified by the wedges. As in a stream of water, it takes a path of least resistance as gravity initiates and nurtures the flow. The water is interacting with the earth as restraints of friction occur. Intermittently, some rocks intervene thus water reacts creating a new path of reaction along the mutual flow. In this piece, a simple analogy of water= white oak strips and rocks= wedges can be made. Or, 'becoming'= white oaks strips and 'force'= wedges is implied.



Cliff Stagoll elaborates on the Deleuzian concept of 'becoming'. "... the primacy of identity is what defines the world of re-representation, then 'becoming' defines the world of presentation anew... the continual production of difference immanent within the constitution of events... is the pure movement evident in changes between particular events."<sup>17</sup> The white oak strips are gathered in an attempt for homogeneity as tension entraps for a moment and is released. Differentiation of the white oak strands diversifies yet is amplified upon interaction with the force of the intervention by the wedges. Stagoll goes on to state, "each change or 'becoming' has its own duration, a measure of relative stability of the construct, and the relationship between 'forces' at work in defining it."<sup>18</sup> Stagoll goes on to explain 'force';

... means any capacity to produce a change or 'becoming'... all of reality is an expression and consequence of interactions between forces, with each interaction revealed an 'event.' Every event, body or other phenomenon is, then, the net result of a hierarchical pattern of interactions between forces, colliding in some particular and unpredictable way.<sup>19</sup>

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<sup>17</sup> Stagoll. 'Becoming'. In *'The Deleuze Dictionary.'*, .21.

<sup>18</sup> IBID., 22.

<sup>19</sup> Stagoll, 'Force'. In *'The Deleuze Dictionary.'*, 107.

The wedges in the piece is not a 'representation of force' but is actually a physical phenomena that causes a reaction that causes a change in constitution of the white oak strips creating an interface of relationships anew.

An aspect of the challenge of the 'making' of this piece was not to blatantly copy the conception of the piece, the existing model of the concept. Thus, it is not to fall into the trap of interpretation of my own conception and falling into to Platonic order or repetition to create order through mimesis. I tried to stay in the state of *mushin*; no mind.

I decided to burn the white oak wedge shaped planks that constituted the legs in the Japanese method, *Shou-sugi-ban*. To contrast the darkness of the burnt wood, I band sawed parts of an air dried walnut tree trunk given to me from Professor Corey Jefferson into wedge shapes. During the build, I decided to burn few of the horizontal white oak planks as well. I trusted my intuitive knowledge on how many and where to compose the pieces. This piece was built upside down so I can level the legs at the latter part of assembly



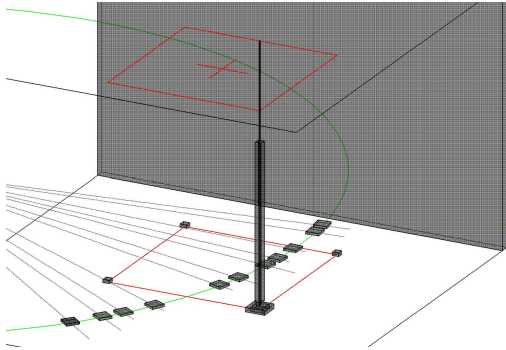
process. What this began to dictate was the consistent length of legs above the horizontal planks once I turned the piece 'right side up'. I was aware but somewhat unaware of this situation. I tried to stay in the state of *mushin*, yet rationally systematic in my approach. A serendipitous moment occurred while I was drilling holes for locating the connection for a leg. While being distracted, I drilled it too low. Opps. Now what do I do? I realized that this presented an opportunity to make one leg higher above the plane of the planks than the other three legs. And it just so happened that this was the longest leg and it would not alter the overall height of the piece. I went with this and re-devised platform for the piece for the build process.



The final challenge was how to bind the forces of the middle part of the piece? In the model, I used three metal wires but how do I contain the forces of the actual piece? I conceived of a steel 'U' shaped harness since it was the simplest shape to build. Yet, the forces would push against the legs of the 'U'. I decided to use tensile member, a black fiberglass rope that was not much more in diameter than a shoe lace. The overall piece was built in two vertical parts mostly for mobility and transport. This device was used to harness the forces for the two parts and two overall 'U' shaped saddles were used to hold the two sections together as one piece.



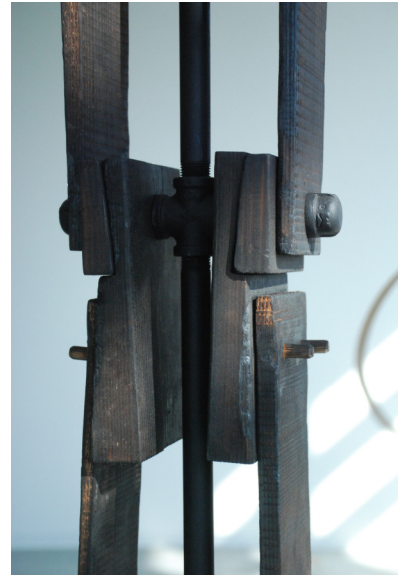
### 03.5 MA column; process and sources



This piece was designed to be the organizing or more accurately the de-organizing element of the display of my work in a gallery context. The floating column would act as one corner of the square or box, when extended into the Z coordinate. The other three corners were

eventually not marked in the actual space but I felt that the inference was enough. The box ultimately dissolved the existing wall to extend into the adjacent space for display of the 'wedged surfaces' piece.

The three segmented column was joined by wedges and hung from the ceiling by an internal cable within the pipe structure and floated a few inches from the ground. The column moved slightly depending on the existing atmospherics. This slight movement was intentioned to create a sense of instability of the piece, the space that surrounded it and within our subconscious need for a Cartesian orientation of our physical being and psyche.

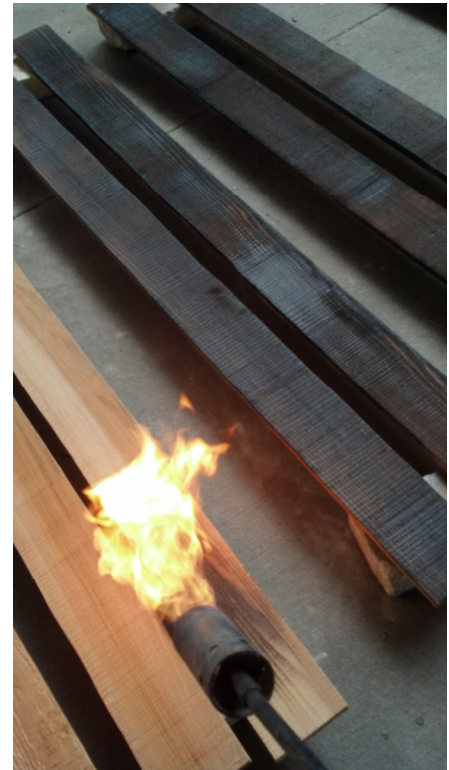


Steve Odin describes Jacques Derrida's concept of de-centering.

The project of critical deconstruction is itself expressed in terms of what Derrida calls the language of 'de-centering'. In

this context a 'center' is any sign which has been absolutized as having self identity. His plemic here is that any sign thought to be an absolute 'center' with self identity can itself be fractured into *différance*... "the stated abandonment of all reference to a center, to a subject, to a privileged reference, to an origin, or to an absolute archia." He further asserts that his project of de-centering emerged as the development of a major 'rupture' in the history of structure...<sup>20</sup>

A *Shou-sugi-ban* burning of the cedar for the planks was used to give the column a darkness, a black that returns the material to nature, the anti-Cartesian or the 'black BOX'. This aspect in the treatment of the material has tradition in Japan pragmatically to retard insects and fire from decaying destroying the material. MA like elements are exemplified in Japanese Shinto by its sacred spaces for the anticipation of the coming and going of *kami*; spirits and natural forces marked by a tree, rock or pillar. According to Richard Pilgrim,



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<sup>20</sup> Odin, 'Derrida and the Decentered Universe' in 'Japan in Traditional and Postmodern Perspectives', ed. Wei-Hsun Fu and Heine. 2.

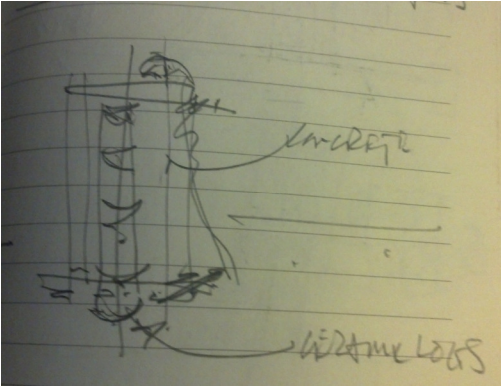
...Shinto affirms sacred intervals in space as those places into and within which the presence of *kami* is experienced. *Kami* has no physical body; its body and essence exist in a vacuum, 'a place entirely void of matter'. But the void does not mean 'nothing is there'. Rather to the Japanese, 'there is a hollow there', as 'nothing; *mu* exists there'. This concept of *kami* as the *kehai*; atmosphere of *ki* which fills a void has given the entire Japanese culture its striking quality.<sup>21</sup>



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<sup>21</sup> Pilgrim, 'Intervals in Space and Time' in 'Japan in Traditional and Postmodern Perspectives', ed. Wei-Hsun Fu and Heine. 62-63.

### 03.6 *WABI* tree; process and sources



This piece was conceived from a class that I was taking to learn how to slip cast. This is a process of creating a mold for clay as slip that is a liquid form of clay. The mold can be used for a repetitive process. I conceived of a ceramic tree with a concrete background. My desire was an austere

piece contrasting the perceived coldness of concrete and warmth of an abstract tree. *Wabi*; beautiful poverty was my intent for and the first reiteration but did not have this resolution. I tried to direct yet let go of some aspects of the piece but it did not have the tone that I intended.

Several months later, I decided to use clay, not slip. I pressed the clay slab into the mold and slumped it over three different molds which caused slightly different configurations. Once going through an initial firing, I put the log forms through a Japanese *raku* firing process. *Raku* is associated with the Japanese Tea Ceremony and the aesthetic of *wabi*. Intuition was my guide as I brushed on glaze and tried to loose my intent and desire for the







trash can with newspaper and sawdust.

piece. The process of *raku* is somewhat unpredictable. It is an oxidation reduction process. After the pieces are fired quickly in the kiln, they are taken out and put in a metal

Sen no Rikyū, refined the Japanese Tea Ceremony and he found the essence of *wabi* embodied in a verse by Fujiwara no Letaka:

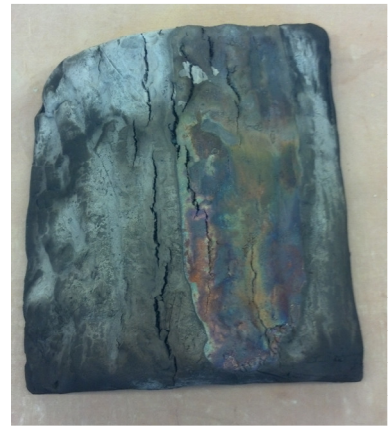
To those who wait

Only for flowers

Show them a spring

Of grass amid the snow

In a mountain village <sup>22</sup>



Beauty is not only the vivid beauty, in the ‘spring of grass amid snow,’ it can be the lonely, cold, and desolate world, a world that is even more deeply steeped in the emptiness of non-being than that of “a bayside reed hovel in the autumn dusk.” <sup>23</sup> In Rikyū’s view of *wabi*, the external may be impoverished, cold and withered like a faded beauty of ‘old age’ but the internal is filled vitality, a latent with ‘unlimited energy and change.’

<sup>22</sup> Sokei, “Namporoku” in *Chado Koten Zenshu*, Vol. 4, ed. Sen Soshitsu (Kyoto: Tankosha, 1961), 16.

<sup>23</sup> Haga, *The Wabi Aesthetics through the Ages*, 250.

# 04 connections

## 04.1 wedges: definitions

The first piece of work '*2 door*', sets up the dialogue and is conceptual in format. I used the device of wedges in a physical realm to depict aspects of 'presence' most prominently in three pieces; '*wedge table*', '*counter rhythm*' and '*wedge surfaces*'.

Definition of a wedge <sup>24</sup> is:

- a) A piece of material, such as metal or wood, thick at one edge and tapered to a thin edge at the other for insertion in a narrow crevice, used for splitting, tightening, securing, or levering.
- b) Something that intrudes and causes division or disruption: *His nomination drove a wedge into party unity.*
- c) Something that forces an opening or a beginning: *a wedge in the war on poverty.*
- d) An iron golf club with a very slanted face, used to lift the ball, as from sand.

A variable of a wedge is a shim. Definition of a shim <sup>25</sup> is:

- e) A thin, often tapered piece of material, such as wood, stone, or metal, used to fill gaps, make something level, or adjust something to fit properly.
- f) To fill in, level, or adjust by using shims or a shim.

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<sup>24</sup> <http://www.thefreedictionary.com/wedge>, accessed on 05.08.2013.

<sup>25</sup> <http://www.thefreedictionary.com/shim>, accessed on 05.08.2013.



Wedges for this thesis are at work in three ways. First it can act as a division, disruption, intrusion. Secondly it can be an intermediate tool to lift with a lever. Finally it is a shim to balance or level, change direction, a device to bond and connect.

Wedges act as an apparatus for unpacking how 'will' and 'desire' is made visible for the potentialities of forces to diversify, blend, balance, nestle as repetition diverge into differentiation in dynamic tension.

## 04.2 wedges: *MA* and de-centering

As stated previously in *INTENTIONS*, *MA* means an interval of space and time and also has a relational meaning of standing in, among or between. The device of the wedge has this function and acts as an impetus for de-centering aligned with the concept of *différance*.



In the piece, '*wedge surfaces*' strands of white oak planks are stacked and bundled. Wedges are driven between the strands, thus inducing forces at locations where they are bundled creating contained potentials and emphasize the differences that are already there yet hidden within the repetitiveness of the strands. The wedges can be seen as disruptive devices of our 'will' that rustles what is 'already there'.

The wedges are productions of *MA*, an interval of space and time or a pregnant pause.

Richard Pilgrim links *MA* to Roland Barthes; '*Empire of Signs*'.

*MA* is, of course, ultimately no *thing* but rather poetic 'remainder', a depth of the surface, a dismembered, decentered, dislocated reminiscence, an emptied sign left over from the 'fissure of the symbolic', a pregnant nothingness, a 'living in the interstices, delivered from any fulfilled meaning.'<sup>26</sup>

The wedge in this way is used to create a pause, a moment of transition. As in the definitions stated earlier, it shifts direction by its own geometry and own inherent insistence to renew or open a new beginning among the repetitive strands.



In '*counter rhythm*' the concrete base is a wedge that shifts the conversation from the baseline of the plane of the floor to a different dialogue. The steel is runs alongside and

parallel to the concrete base then shifts direction along the wedged intervention and centers yet ascends toward a new parallel with the floor plane that is destabilized. The wooden wedges acts as an interlude and source of mimesis to the form of the steel yet a

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<sup>26</sup> Pilgrim, '*Intervals in Space and Time*' in '*Japan in Traditional and Postmodern Perspectives*', ed. Wei-Hsun Fu and Heine. 56.

reaction to this form that conjoins yet takes on a new path. In the chapter '*Thinking through the gap*', Snodgrass and Coyne says,

*MA* is a space-time that stands as a middle gap or pause between two objects in space or two events in time. Occupying this intermediate space and time it acts as intermediary. It simultaneously separates and joins two things. It divides and yet provides continuation. This is conveyed in aesthetic *kire-tsuzuki*; cut-continuance. This term is applied to describe an element that simultaneously interrupts events in space or time, but also acts as a bridge to continuing events. An example, frequently cited in the Japanese literature, is the *kire-ji*; the cut-syllable in haiku which creates a pause but also leads into what follows.<sup>27</sup>

The wedges between the steel and concrete can be seen as the cut-continuance that interrupts yet bridges to harbor and nurture the white oak forms that is an act of transformation. The white oak strips are seen as trace elements to the referential steel form. According to Derrida, "deconstructed absolute centers through *différance* are said to reappear as 'trace', understood as an interplay of presence and absence or identity and difference".<sup>28</sup>

In the '*wedge table*' piece, the concrete 'U' shaped base is topped by a horizontal plane



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<sup>27</sup> Snodgrass and Coyne. '*Interpretation in Architecture: Design As a Way of Thinking*', 233.

<sup>28</sup> Odin, '*Derrida and the Decentered Universe*' in '*Japan in Traditional and Postmodern Perspectives*', ed. Wei-Hsun Fu and Heine. 3.



defining a table. The base is held stable to the floor plane by wooden wedges so that the plane of the table is held parallel. The wedges can also be seen as a shim to fill to make level or balance.

Another wedge is at one edge of the table top partially fills a gap acting as a shim and transitional friction fit to the concrete base. Snodgrass and Coyne describe shapes of hollow caverns, empty vessels... a vessel is not what contains, but is the contained.

...the cave- or valley-like hollow between walls of the vessel, the space that can be filled. In this light, *madori*, the grasping of *ma*, is akin to holding hollow space between the hands. The hands measure between spaces or container-spaces and, since *ma* is a pause in time as well as an interval in space, it is also a 'holding of time-hollows.' ... the form of an object is not the shape defined by its external contours, but is the between-space contained within those defining contours. Form is not solid, but hollow; not the surround, but the surrounded; not the outer appearance or the material presence, but the inner space and 'etherial' absence. Forms are not solids positioned in space, but spaces in spaces. <sup>29</sup>

Thus, the wedges act as levers that frame and split the crevice for *MA* as a spatial interlude to occur.

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<sup>29</sup> Snodgrass and Coyne. '*Interpretation in Architecture: Design As a Way of Thinking*', 227.

# 05 implications

## 05.1 DRI; 'presence of making'

Paraphrased from the DRI thesis; 'What is an Architecture of Presence?', <sup>30</sup>  
the resultant two characteristics of emphasis inherent in an 'Architecture of Presence' thus the 'presence of making' is *makoto* and immanence.

*Makoto* is a Japanese term defined in the dictionary as: sincerity; a true heart; truth; a fact; real; actual; honest; genuine; faithful; to talk with much show of truth. <sup>31</sup> This sincerity of true heart is the pulse of the Japanese people. Paul Varley states, "Although Shinto may be said to lack a code of personal ethics, it has always been associated with an idea, *makoto* or sincerity that has been probably the most important guide to behavior in Japanese history." <sup>32</sup>

What is *makoto*; sincerity and why is this characteristic at the root of the 'presence of making?' As a definition, it is a 'freedom from deceit or duplicity.' In this vein, *makoto* is the highest virtue of the samurai warrior. *Makoto* is the 'one root' that is the moment beyond conceptualization and 'seeing things as they are.' It is sincerity and honesty from selflessness that eradicates dualism. This realization of *makoto* is called *sunao* which is the combination of flexibility and the *ki* of nonresistance as a 'state of neither

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<sup>30</sup> Ellis. 'Direct Radical Intuition: toward an 'Architecture of Presence' through Japanese ZEN Aesthetics', 211-215

<sup>31</sup> Takahashi, 'Romanized Japanese-English Dictionary', 639.

<sup>32</sup> Varley, *Japanese Culture*, 11.

knowing nor not knowing.’<sup>33</sup> Consequently, layers of delusion are eliminated with powers of intuitive judgment and of dualistic contradiction between ideology and ‘everyday reality.’ The characteristic of an idealized reality has an ingredient of ‘ego’ that derives desires. *Makoto* is sincerity that lacks this ego therefore as in Zen, it is the ‘seeing and being in everyday reality.’

D. T. Suzuki explains that in Zen, paradox is going beyond the opposites; contradiction, affirmation, exclamation, silence and repetition. Of repetition, it ‘serves to return the self to what it has already seen and not recognized. It is in this aspect of Zen, there is a sense of difference through repetition imbued in the aesthetic of *wabi* that has its ties to the concept of ‘pure immanence’ from Gilles Deleuze.

In the book ‘Deleuze and Guattari for Architects,’ Andrew Ballantyne explains the distinction between transcendence and immanence. He quotes Deleuze and Guattari,

It is odd how the tree has dominated Western reality and all of Western thought, from botany to anatomy... theology and all of philosophy... : the root foundation, the West has a special relation to the forest, and deforestation; the fields carved from the forest are populated with seed plants produced by cultivation based on species lineages... The East presents a different figure: a relation to the steppe and the garden, rather than forest and field, cultivation of tubers by fragmentation of the individual... opposition between the moralities or philosophies of transcendence dear to the West and the immanent ones to the East: the God who sows and reaps, as opposed to the God who replants and unearths... Transcendence: a specifically European disease... Here in the

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<sup>33</sup> Gleason, *The Spiritual Foundations of Aikido*, 31.

West, the tree has implanted itself in our bodies, rigidifying  
and stratifying...<sup>34</sup>

Therefore, 'transcendent properties' are those that come from outside of ourselves. 'Immanent properties' are inherent in things. These are things that are already here, embedded in 'everyday reality' and can not be 'seen' if transcendent properties are used by manufacturing concepts through interpretations. Transcendence is then the idea of re-presenting from Derrida's description of 'logocentrism.' Presence in terms of Zen is the cultivation of difference; of immanence. The basic premise of Zen Buddhism is that our 'normal' pre-enlightened experience is habituated by layers of conceptualizations that taints our perception and experience of the world 'as it is'.

As described earlier, an embedded '*makoto* and immanence' is engaged in silence of a mind- body relationship for the effortlessness of 'one breath' to be present. The 'human will', our 'desires' consequently emerges into the value of ideologies that leads to a dualism that deactivates the '*ki*' in our process of 'making'.

Thus:

one    breath...

in the 'presence of making'

*ichi*; one

*kokyu*; breath

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<sup>34</sup> Ballantyne, *Deleuze and Guattari for Architects*, 26.



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